1: Cunningham G-3 (1846-47) 1854 AJ4 W. Tibetans AJ4

197 *chang* and *Tibar-skad* of Kanáwar. This comparison will give a much better idea of the language than any thing that I can say.

III.—PRINTING.

● 213 Printing has long been known and practised in Tibet, but only by engraved stereotype wooden blocks, and not by moveable types. The printing of a new work is therefore a most expensive and laborious process. The accompanying specimen of a Tibetan horn-book, or primer, is printed from one of these engraved planks.* The letters are most beautifully cut, but the block has been so much used, that the original sharpness is now quite gone.

The first or middle circle is blank.

The second circle contains a mystic formula, which I cannot decipher.

The third circle contains the ejaculation *hih*, eight times repeated.

The fourth circle contains the ejaculation *húm*, ten times repeated.

The fifth circle contains the Tibetan alphabet, arranged according to the Sanscrit order, with all the cerebrals and aspirates complete. These last letters are not used in Tibetan words, but only in the transcription of Sanscrit names; as for instance, the *n* in *Padmapaṇi*. It is remarkable that the *ch*, *chh*, and *j* have all got the mark placed over them, which alters their pronunciation to *ts*, *tsh*, and *ds*. This 212 177 is, I think, a direct proof that the Tibetans obtained their knowledge of Sanscrit, as well as their alpha-

* See Plate XLIV.

1: Cunningham G-3 (1846-47) 1854 A34 W. Tibetans A34

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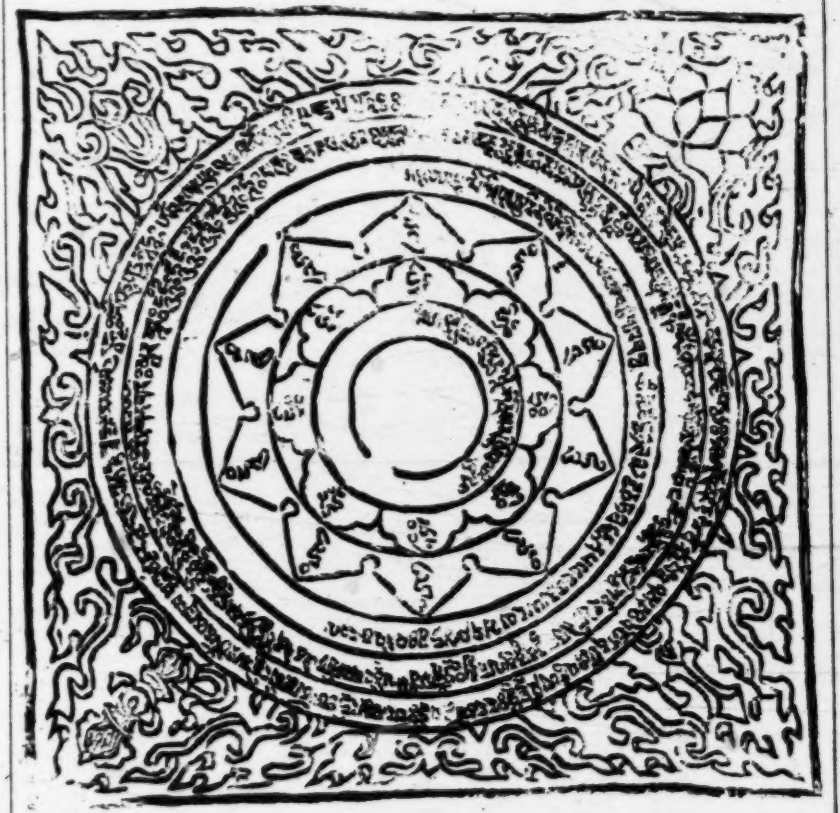
THE TIBETAN HORN-BOOK

From a Tibetan Wooden Block



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1: Cunningham G-3 (1846-47) 1854 AJ4 W. Tibetans AJ4

177 212 bet, from the Kashmiris, who still pronounce these letters in the above manner, as *Pandsál* for Panjál.

The sixth circle I cannot decipher, but I can trace the repeated ejaculations of hun-hun! hun-hun! hun-hun! hun!

The seventh circle is one of the most interesting, as it contains the famous Indian enunciation of the Buddhist faith, which I found inscribed on a stone which I extracted from the great tope of *Sárnáth*, near Benares. This is the only instance in which I have seen it used in Tibet. 539

Aum! Muni, Muni, Mahá-Munaiyé, swáhá!
Yé dharma hetu prabhavá hetun teshán Tathágato
hyavadat teshán cha yá nirodha evam vadi Mahasramanas.

"In the name of the Triad! O, Muni, Muni, great Muni, adoration! Of all things springing from cause, that cause hath the Tathágata explained; the cause of their extinction also hath the great As-cetic declared."

● 213 New works are rarely undertaken, but the printing of their standard religious works is still carried on by the Tibetans with the same old blocks that were in use upwards of 100 years ago. The great mass of printing, however, is chiefly confined to the production of the innumerable quantity of prayers and mystical formulæ that are required by the people. I have seen many rolls containing many hundred repetitions of the same sentences. They are printed on sheets of a thin brownish paper called *Grega* (or *Tega*), but the books are printed on a much smoother paper called *Par-shog*, or "printer's paper." The ink is called *Par-snag*, or "printer's ink." The printer himself is named *Par-pa*, and where several are employed the head printer is called *Par-pon*. The printing board, or table, is *Par-shing*, and "copy" is called *Par-bri-pa*. The engraved block is named *Zhi*, [788]

1: Cunningham G-3 (1846-47, 1854 AJ4 W. Tibetans AJ4

2/3 and the engraver *Par-ko-pa*. The printing-house is called *Par-khang*, and the book, when completed, is named *Par-ma*, a "printed work."

A book consists of numerous loose leaves, from one to two feet long, and from three to four inches in width. These are numbered, and secured between two planks. The title and number of the volume are sewn upon a piece of silk and inserted at one end.*

IV.—RECKONING OF TIME.

805 The Ladákis make use of two modes of reckoning time. the cycle of twelve years for common computations, suc as a man's age, or the date of any recent event; bu both in writing and in accounts they always use th cycle of sixty years, which they borrowed from India.†

In the cycle of twelve years, each year is named after a particular animal, as follows:—

1.	Byi-lo	the Mouse year.
2.	gLang-lo	the Ox year.
3.	Stag-lo	the Tiger year.
4.	Yos-lo	the Hare year.
5.	hBrug-lo	the Dragon year.
6.	sBrul-lo	the Serpent year
7.	rTa-lo	the Horse year.
8.	Lug-lo	the Sheep year.
9.	Spre-lo	the Ape year.
10.	Bya-lo	the Bird year.
11.	Khyi-lo	the Dog year.
12.	Phog-lo	the Hog year.

My first acquaintance with this cycle was rather startling. I asked a jolly-looking dame, named Thájang,

* A volume in my possession is entitled *Chhos-rGyan*—D—that is, "The Ornament of Religion," 11th vol.

† Csoma's Grammar, pp. 147, 148.

●213 PRINT TO--par giáp ches. Printing in Ladak is confined entirely to the printing of texts, religious books, etc. The Lámas are the only people who print, and their methods are exceedingly primitive. They have blocks of wood engraved, and with these they print or stamp the texts, etc.

875 768 [129]PURR TO--máney ton ches i.e., to tell beads. Tibetans consider that a cat is a sacred animal, having once slept on the hem of God's garment. They think that when it is purring, it is muttering prayers, hence the expression for to purr.

751 QUARANTINE--GHak ches. In the old days, the Ladák Rajas, whenever they heard that small-pox was prevalent in Kashmir, used to impose a 10-days' quarantine at Khalsi on all arrivals from Kashmir.

776 177 [130]QUEEN--giámo or giálmo or rgiálmo. The Queen-Empress of India is known to Ladákis as "paldan hlámo" or "goddess Paldan." In pictures, the "Paldan Hlámo" one of the Buddhists' goddesses or fairies, is represented as sitting on horseback, not astride, as after the manner of Ladák ladies, but sideways: hence, as European ladies ride on side saddles, the Queen has been given the name of Paldan Hlámo. It is supposed that the Queen's children used to fly away into space, and converse with the fairies, but that latterly, as they have taken to eating pig's flesh, this power has been taken away from them.

524 QUOIT--lchaks i khorlo (the iron quoit) khábmo (the game). Ladákis have a game like quoits, only they use stones, which have to be thrown into a small hole in the ground.

525 RAFFLE TO--rgiánSHingtáng ches. Each man takes a stick and marks it, the sticks are all put into a bag together and a disinterested person draws out one stick, and the owner of it wins the raffle.

821 753 RAINBOW--zachoothung. The word "za", means 'epilepsy" and "chhoothung" means "water drink." Ladákis look upon the rainbow as the spirit of epilepsy; they say that one end of the rainbow is always in a stream, or other water, and that the phenomenon is caused by the spirit of epilepsy coming down to drink. If the shadow of a rainbow falls on any person, he or she becomes epileptic

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412 RAKE--kházey (wooden, with teeth); panka (small wooden, and with no teeth).

2: Gervis T-3 (no date) 1954 AV1 Kashmir [redacted]
W. Tibetans A54

numbered, being held between two flat slats of wood. None I saw told of the history of the land—on this I could only accept the word of the Head Lama—they consisted of prayers and mystical formulae. To watch them being printed was interesting, letters and words being cut on stereotyped wooden blocks which were pressed on the ink pad and then on the page of the book, just as cloth is hand-printed with floral decorations. It is necessary for the printer to be a man of education, one who knows what he is printing and has plenty of time and patience. No wonder that new "books" are rarely published.

In the red monastery which is on the top of the hill behind the palace, there is a great image of Matreiya which is twenty-five feet high. It was erected by King Ide, who must have miscalculated its height when building the chapel in which it was housed, for the head projects above the ceiling and another portion had to be built to take this.

With every possible occasion being made an excuse for festivities, music is a necessary contribution, and this is provided by Mon musicians. The Mons were the first to enter Ladakh in about 200 B.C. The band consists of a round-topped drum, cymbals, clarinets and trumpets which are anything up to twelve feet long. The dancing seems to consist of continuous twirls with the dancers going round in circles. The first time that I witnessed this was on the occasion of a wedding. The groom was then sitting on a swastika drawn for luck on the ground and awaiting his bride. The bridal party, dressed in gay gowns and high gilded hats, arrived, dancing as they came. After the ceremony all the relatives danced, each separately, but the whole dance consisting of whirling round and round, with the dancers formed in a circle which opened and closed. The women were each holding out one hand which they gracefully opened and closed—the opening of a blossom; the men also revolving, but at a slower pace, were performing the oddest movements with their necks, which could only be described as like a chicken pecking.

By hand and head movements the dancer tells a story, but the same movements may be used to convey a different meaning in other parts of the country or on various occasions. They are a gesture language of hand, head and feet as I had known and